PROJECT STOP-TIME BEGINS

The Center's newest research and performance program, Project Stop-Time, is a three-year program comprised of five components: (1) Ensemble Stop-Time, a sixteen-member ensemble that will provide eighteen lecture-demonstrations and two major performances during the next two years, (2) Stop-Time! newsletter, a project newsletter that will be issued six times over the course of the project, (3) a series of five high school workshops, (4) a public exhibit provided by the Center's Library and Archives, and (5) a series of dinner/performance tours to several Chicago jazz venues, which will be offered to the public during the third year of the project.

The centerpiece of the project's public programming will be Ensemble Stop-Time, which is comprised of some of Chicago's best professional musicians. The group will provide programming that is both educational and entertaining for students in the Chicago Public School system and for lay audiences throughout the Chicago area. Although these events will be offered primarily in neighborhoods on the West and South sides of the city, the music and message of the project will reach a much wider constituency through performances in large, centrally located venues and through radio broadcasts.

The basic component of the ensemble's programming will be lecture-demonstrations that guide audiences through the development of most of the vernacular forms of black music in the United States. Each program will begin with an extended set that demonstrates the development of jazz from the turn of the century to the present day. Various jazz techniques and devices—such as stop-time, call and response, and riff—will be explained and demonstrated through the performance of Jelly Roll Morton's "King Porter Stomp" in styles representative of early New Orleans practice, swing, big band, bebop, and the avant-garde style of the AACM. The second component of the lecture-demonstrations will demonstrate the common elements and traditions found in jure, spirituals, ragtime, gospel song, blues, R&B, soul, rock, and hip hop. All of these forms and styles will be performed by Ensemble Stop-Time in appropriate instrumentation and performance practices, ranging from solos and small ensembles to the full band.

Continued on page 6

PERKINSON JOINS CBMR STAFF

Coleridge-Taylor Perkinson has joined the CBMR staff as its Coordinator of Performance Programs. Well known as a composer and conductor, Perkinson received his academic training in composition at the Manhattan School of Music with Vittorio Giannini and Charles Mills and at Princeton University with Earl Kim. He studied conducting in this country at the Berkshire Music Center and in Europe at the Salzburg Mozarteum and the Netherlands Radio Union in Hilversum, where he studied with Dean Dixon. He was a co-founder and associate conductor of the Symphony of the New World from 1965 until 1975. He has composed ballets for Arthur Mitchell and Alvin Ailey, numerous film and television scores, and incidental music for many stage productions. In addition to classical music activities, he also performed in the early 1960s with the Max Roach Quartet and as accompanist for blues singer Jimmy Witherspoon. Most recently, during the 1997-1998 academic year, he was a visiting lecturer at Indiana University in the Afro-American Arts Institute and in the Department of Music. At the CBMR he will develop and supervise expanded performing activities on the local and national levels and will assist with the musical components of the Center's recently initiated Project Stop-Time.

NEW CBMR FAX NUMBER

(312) 344-8029

On October 1, 1998, the CBMR fax number was changed to (312) 344-8029. Please make a note and use this number for all faxed communications.
COMING EVENTS

1999

February 5–7  Teaching Women and Gender in World Music
  Agnes Scott and Spelman colleges
  Atlanta, Georgia

March 10–14  Sonneck Society Annual Meeting
  Fort Worth, Texas

2000

March 3–5, 2000  First National Conference on Integrative Studies and the Black Expressive Arts
  Center for Black Music Research
  Columbia College Chicago
  Chicago, Illinois

2001

May 23–27, 2001  National Conference on Black Music Research
  Joint meeting with the Sonneck Society
  Trinidad

IS YOUR CONTACT INFORMATION UP-TO-DATE?
CORRECT IT ON OUR WEB SITE

If your address, phone, e-mail, or fax number has changed, provide us with the information through our Web page. Visit us at www.colum.edu/cbmr and click on the "Interact with the CBMR" link.

CBMR DIGEST STAFF

Suzanne Flandreau, Editor
Samuel A. Floyd, Jr., Associate Editor
Paul Austerlitz, Kalinda Column Editor
Trenace V. Ford, Production Manager

"CBMR Digest" is published by the Center for Black Music Research in the spring and fall.

Copies of "CBMR Digest" are available free of charge. To receive your issue or to update your address, send your name and address to Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago IL 60605-1996; call (312) 344-7559; or visit the CBMR Web site at www.colum.edu/cbmr/.

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ISSN 1043-1241
FROM THE DIRECTOR
SAMUEL A. FLOYD JR.

In the pages of this edition of CBMR Digest, readers will notice the appointment of Coleridge-Taylor Perkinson as the Center’s Coordinator of Performance Programs, the appointment of T. S. Galloway as the Coordinator of Project Stop-Time and leader of its ensemble, and Morris Phelps’ assumption of the new position of Coordinator of Development Activities. These appointments have significant implications for the future of the Center for Black Music Research, each playing an important role in enhancing the Center’s programs, increasing its visibility, and positioning it in a way that will attract the funding needed to carry the CBMR into the next century on a solid scholarly, musical, and financial footing.

Readers will also notice the Call for Abstracts for the Center’s First National Conference on Integrative Studies and the Black Expressive Arts, which will be held in Chicago during March 3–5, 2000. The Center’s Integrative Studies Program and this conference have been designed to bring together scholars and artists from the various arts and humanities disciplines to explore and elide the boundaries that exist between the arts of music, dance, poetry, prose, painting, sculpture, and dramaturgy in order better to reveal the power of each and to show the relationships that exist among them.

Project Stop-Time, the new and logical successor to Project Kalinda, comprises lecture-demonstrations, a project newsletter, performances in major Chicago venues, workshops, and broadcasts over two Chicago radio stations. Devoted to the exploration of relations between the various forms of African-American vernacular music, Project Stop-Time is a three-year project that will end with the formation of an established performance program as a regular operational component within the CBMR. For further details about Project Stop-Time, see other pertinent articles in this issue of CBMR Digest.

Notice also the list of collected archival material that has been donated to the Center, particularly the collections of composer, arranger, and trombonist Melba Liston; the Chicago composer Irene Britton Smith; and musicologist Helen Walker-Hill, who has contributed her collection of material related to black women composers. These and all the other donations we have and continue to receive are most welcome additions to the Center’s ever-growing store of musical and cultural treasures.

In the publications area, Black Music Research Journal, volume 17, no. 2, is in press and will be released in a few weeks; volume 18, no. 1/2, a double issue that will contain papers from the 1997 Inter-American Conference on Black Music Research, will be released in the spring of 1999. Lenox Avenue, volume 4, will be published by the end of the current year.

I’d like to take this opportunity to thank the members of the CBMR Associates for their continuing support of the Center’s work. Without their help, the progress we continue to make would not be possible, and we at the CBMR hope that all of our members realize how great a difference their participation has made. Readers can view the CBMR Associates membership list by visiting the Center’s Web site at www.colum.edu/cbmr/.

Interested individuals can join the group by completing the form included in this issue of the newsletter or on the Center’s Web site. Thanks to all our readers for their continuing attention to CBMR Digest and the Center at-large.

CALL FOR ABSTRACTS
FIRST NATIONAL CONFERENCE ON INTEGRATIVE STUDIES AND THE BLACK EXPRESSIVE ARTS
MARCH 3–5, 2000

Abstracts of papers to be considered for presentation at the First National Conference on Integrative Studies and the Black Expressive Arts are invited by the Center for Black Music Research, to be submitted by December 1, 1998. Only papers that successfully address the goals, techniques, and standards of the CBMR Integrative Studies Program, as discussed below, will be considered for acceptance.

On Integrative Studies

In 1993 the CBMR established an Integrative Studies Program to explore the potential of inquiring "integratively" into all of the black expressive arts, including dance, painting, sculpture, poetry, prose, and dramaturgy.

Integrative Inquiry Is Not "Interdisciplinary Studies"

The aim of integrative studies is to examine multiple works and performances of art in order to explain and explicate the artistic, cultural, historical, and philosophical relationships among them. Interart inquiry differs from conventional approaches to interdisciplinary study in that it uses and focuses upon the analysis of works and performances of art as points of entry to humanities inquiry.

One of the strengths of interart inquiry is that it assumes cross-analytic thinking and depends on the inquirer’s ability to slip easily (or at least willingly) from the analysis of one artistic mode to another. This approach to analysis requires circumvention of the jargon of the separate disciplinary discourses and perhaps even the creation of a single vocabulary to facilitate artistic border crossing.

Implications

The Integrative Studies Program requires that scholars and teachers be willing to stretch their scholarship and to take bold and significant scholarly risks. This "stretch" has both horizontal and vertical dimensions. The gaze of the Integrative Studies Program is horizontal in its characteristic breadth and in its embrace of a variety of arts disciplines and all the humanities disciplines. It is vertical in its characteristic depth of inquiry and in its participants' possession of skills necessary to inquire deeply into works and performances of each of the artistic disciplines.

Interart inquiry proceeds from the point of view of informed specialists whose analytical reach transcends their specialties. The differences between the method of inquiry of conventional

Continued on page 4
Call for Abstracts, continued

specialists and that of interart inquirers lies, to some degree, in the emphasis placed on the relationship of one art to another and in the use of a vocabulary that can be applied to all artistic analysis.

The teaching of interart inquiry requires both explanation and demonstration—explanation of the theoretical foundations and demonstration of the art and the science of interart inquiry. Implied here are the following needs: (1) the existence of a curriculum that embraces integrative studies; (2) the availability of a wide range of printed, recorded, and live works of prose, poetry, dramaturgy, painting, sculpture, dance, and music; (3) the acquisition and development of syllabi and teaching tools appropriate to the task; and (4) a means of sharing the results of student work with an audience beyond the classroom.

Educational goals—consonant with the nature and purpose of integrative studies and the level of the students involved—are pursued on the basis of the intellectual and aesthetic values that this mode of inquiry is designed to promote and on which it rests. The pedagogical focus is on the vertical dimension of inquiry, and it avoids overemphasis of the horizontal dimension.

The next step in the development of the Integrative Studies Program, it seems, is to draw from the project’s theoretical and analytical thought the specific assumptions, goals, and procedures needed for teaching and to develop model syllabi that encourage teachers to establish courses in the field.

Conclusions and Further Research

In pursuing the CBMR’s Integrative Studies Program, the potential of interart inquiry for the study of the arts and humanities has become clear, and the question of how integrative study can be taught has emerged as important. But the project’s initial question remains unanswered. In an elaborated form, this question is “how and in what ways can does the integrative study of the black expressive arts inform scholarship in black music?”. The Center for Black Music Research invites scholars from all disciplines to assist in answering these and any other questions related to the project by submitting appropriate papers for the First National Conference on Integrative Studies and the Black Expressive Arts.

CBMR Integrative Studies Program Scholars

Since the first Integrative Studies Program event, held in conjunction with the Center’s 1993 National Conference on Black Music Research, the Center has hosted seven ISP round tables and retreats, six of which have been allied with the Center’s Rockefeller Foundation Resident Fellows program. Integrative Studies has been the focus of the Rockefeller Fellows program, which, to date, has brought to the Center nine post-doctoral scholars from several artistic fields of inquiry. The Fellows have had the opportunity to interact with noted scholars from across the country and abroad, who have been invited to participate in the ISP retreats. Among the scholars who have participated in and substantially contributed to the development and advancement of the Integrative Studies Program are the following.

Dwight D. Andrews, Professor of Music, Emory University
George Brandon, Professor of Socio-Medical Sciences, CUNY Medical School
Edmund Barry Gaither, Director and Curator of the Museum of the National Center of Afro-American Artists, Boston
Allan M. Gordon, Professor Emeritus of Art, California State University, Sacramento
Farah Jasmine Griffin, Professor of English, University of Pennsylvania
Michael D. Harris, Assistant Professor of African and African-American Art History, University of North Carolina, Chapel Hill
Paul Carter Harrison, Professor of Theater, Columbia College Chicago
Paul Hoover, Poet-in-Residence, Columbia College Chicago
Lawrence Kramer, Professor of English and Comparative Literature, Fordham University
George E. Lewis, Professor of Music, University of California, San Diego
Richard A. Long, Atticus Haygood Professor of Interdisciplinary Studies, Emory University
Rex M. Nettleford, Co-Founder and Artistic Director, National Dance Theatre Company of Jamaica
Rosita M. Sands, Professor of Music and Coordinator of Music Education, University of Massachusetts, Lowell
Sterling Stuckey, Professor of History, University of California, Riverside
Bruce Tucker, freelance author, Highland Park, New Jersey
Marta Morena Vega, Professor of Black and Hispanic Studies, Baruch College
Maureen Warner-Lewis, Reader and Senior Lecturer in English, University of the West Indies, Jamaica
Richard Woodbury, composer and sound designer and Professor of Dance, Columbia College Chicago

Program Guidelines

Proposed papers should fit in one of the following categories.

- Integrative Studies and Scholarship: Theoretical Considerations
- Integrative Studies and Teaching: Theoretical Considerations
- Interart Inquiry: Integrative Study in Practice
- Teaching Integrative Studies
Submission of Abstracts

The deadline for submission of abstracts is December 1, 1998.

Abstracts should be between 300 and 600 words, double-space.

The proposed paper for which an abstract is submitted must address a minimum of two of the black expressive arts listed below:

Visual Arts
Dance
Film/Video
Music
Poetry and Literature
Theater and Dramaturgy

The abstract must demonstrate the intention and ability to perform substantive and creative work that utilizes the interarts inquiry techniques discussed in the "On Integrative Studies" introduction.

The abstract must be accompanied by (1) a current curriculun vitae, (2) a one-paragraph biography in prose, and (3) a completed application form (see page 20).

The official publication of the Center's Integrative Studies Program is Lenox Avenue: A Journal of Interartistic Inquiry (numbers 1, 2, 3); it may be of assistance in preparing your abstracts and papers. Copies can be ordered on the CBMR Web page (www.colum.edu/cbmr).

Accepted Conference Papers

If accepted, the completed paper will be due at the Center by December 1, 1999.

Papers may be no longer than twenty minutes in length, inclusive of all audio/visual demonstrations and illustrations.

Conference presenters will appear at the conference at their own expense.

ELLINGTON CONFERENCE PLANNED

A n international celebration of Duke Ellington's 100th birthday, "Ellington '99," the 17th international Duke Ellington conference, will take place in the city of Ellington's birth, Washington D.C., April 28-May 2, 1999. It will be held at the Washington Marriott Hotel, 1221 22nd Street, N.W., within one block of Ellington's birthplace on Ward Place. The theme of the 1999 conference will be his mother's words, "Edward, you are blessed," with emphasis on Ellington as a Renaissance man in American culture: composer, arranger, lyricist, orchestra leader, pianist, visual artist, dramatist, and philosopher. Live performances and a visit to the Archives Center of the National Museum of American History (Smithsonian), which houses the Duke Ellington Collection, are planned. For more information, contact "Ellington '99," P.O. Box 42504, Washington, D.C. 20015-9998.

THE UNIVERSITY OF CALIFORNIA PRESS AND THE CENTER FOR BLACK MUSIC RESEARCH ANNOUNCE A NEW SERIES

MUSIC AND THE AFRICAN DIASPORA
Samuel A. Floyd, Jr., General Editor

This series seeks to increase our understanding of black-music genres and their importance to the cultures of the Atlantic world, including their influence on African musical styles. Books in the series will examine the wide-ranging musics of the African diaspora—including the folk-derived musical styles of the Americas as well as European-influenced concert-hall music of the entire black Atlantic world—by analyzing issues critical to our interpretation of the music itself and exploring the relationships between music and the other black expressive arts.

We are pleased to announce the publication of the first title in the series:

California Soul: Music of African Americans in the West
Jacqueline Cogdell DjeDje and Eddie S. Meadows, editors

Forthcoming volumes include:

William Grant Still: A Study in Contradictions
Catherine Parsons Smith (to be published in Fall 1999)

Lining Out: Vernacular Singing in African-American Culture
William Dargan

A Social History of Black Group Vocal Harmony
Stuart Goosman

Children of the Drum: An Introduction to Afro-Cuban Musical Culture
Robin Moore

Black Creative Jazz Musicians and the Challenges of Jazz
Eric Porter

Race Music
Guthrie Ramsey

Black Jazz Pianists in the Twenties: A Musical and Cultural History
Jeffrey Taylor

Inquiries about the series may be directed to either Samuel A. Floyd Jr. or Lynn Wilthey.

Samuel A. Floyd Jr.
Center for Black Music Research
Columbia College Chicago
600 S. Michigan Avenue
Chicago, IL 60605-1996
slfloyd@popmail.colum.edu

Lynne Wilthey
Univ. of California Press
2120 Berkeley Way
Berkeley, CA 94720
lynnw@ucpress.edu
Project Stop-Time, continued

Ensemble Stop-Time
T. S. Galloway, Music Director
Stephen E. Berry, trombone
Mwata Bowden, saxophone, clarinet
Larry Bowen, trumpet
Ari Brown, saxophone, flute, clarinet
Ken Chaney, keyboards
Kenneth C. Clark, saxophone, clarinet
Rodney A. Clark, trumpet
Andrew L. Goodrich, saxophone
Charles A. Harrison, guitar/banjo
Arthur "Art" Hoyle, trumpet
Leon Jones Jr., drums
Willie Pickens, piano
Lucy Smith, vocalist
John C. Whitfield, bass

The Center will also publish six issues of Stop-Time newsletter, which will showcase Chicago's importance in the development of black music in the U.S. Many youth and young adults no longer know about the city's musicians and venues that contributed to the rich African-American heritage that defines American culture. Many do not know that such seminal musicians as Willie Dixon, Howlin' Wolf, and Bo Diddley lived in Chicago neighborhoods and that their performances and innovations influenced the development of the music they now consider their own.

Project Stop-Time includes a series of five workshops that will be offered in a Chicago public high school that has an instrumental music program. By sitting in with Ensemble Stop-Time, the students will learn jazz performance techniques such as riffs and vamps, call and response, turnaround, flatted fifth, blue thirds, fifths, and sevenths, and major forms such as the 32-bar song and head and head chorus.

In its final year, the project will present a series of five public tours, the purpose of which will be to provide an adult audience with exposure to live jazz and related genres and jazz education, with the expectation that the tour participants will become part of the city's jazz audience. Each tour will be preceded by a presentation, discussion, and dinner. Bandleaders, featured guest artists, and other musicians will be in attendance to interact with the tour participants.

The success of Project Stop-Time is strengthened by the assistance of a stellar advisory committee, which will meet six times during the course of the project. The committee will assist the Center in locating performance venues, developing a large and consistent constituency, and, in general, helping to implement the program in ways that will meet the project's goals.

Beyond the primary focus on Chicago constituents, it is anticipated that Project Stop-Time will have national and international impact through its attention to the unparalleled importance that African-American music has had relative to the development of American culture.

Project Stop-Time Advisory Committee
Sheila V. Baldwin, Professor of English and African-American Studies and Director of Columbia College Scholars Program, Columbia College Chicago
Thomas Baumann, Professor of Music, Northwestern University
Art T. Burton, Director of Minority Affairs, Columbia College Chicago
Jerry "The Iceman" Butler, recording and performance artist, Cook County Commissioner, Chicago, and President, Northeast Planning Commission, Illinois
Randall M. Johnson, Interim Dean of Career Programs, Malcolm X College, Chicago
Fred C. Matthews III, Vice President of Community Relations, YMCA of Metropolitan Chicago, and Executive Director, Duncan YMCA, Chicago
Sterling Plummer, Professor of African-American Studies and English, University of Illinois at Chicago
Robert Pruter, R&B Editor, Goldmine, and writer, Charles D. Spencer and Associates, Chicago
Tabatha Russell-Koylass, Center Director, Chicago Park District's South Shore Cultural Center
Charles R. Sherrell II, Chief Executive Officer, Mariner Broadcasts, Inc., and President, WBEE Jazz Radio
Hazel B. Steward, Region Three Education Officer, Chicago Public Schools
Wayne Tukes, Academic Advising, Columbia College Chicago
Richard A. Wang, Professor, Department of Performing Arts, University of Illinois at Chicago

SONNECK AWARD GOES TO FLORENCE PRICE RECORDING

Homer F. Edwards Jr., president of Calcante recordings, is the recipient of the Sonneck Society for American Music's third annual Non-Print Publications Subvention Award. The award was made for the recording of Chicago Renaissance Woman: The Work of Florence Price, performed by Calvert Johnson. Applications for the fourth annual award, which assists non-print productions of American music, are now being accepted. The deadline is December 1, 1998. For information, contact Wayne Schneider, Department of Music, University of Vermont, Burlington, VT 05405; telephone: (802) 656-8615.
THE 1998–1999 CBMR ROCKEFELLER FOUNDATION RESIDENT FELLOWS

James C. Hall and Patricia Tamara Alleyne-Dettmers are the recipients of the CBMR's 1998–1999 Rockefeller Foundation Resident Fellowships. Hall, in exploration of this year's theme "In the Spirit of Paul Robeson: International Scholarship in Music," will continue his book project, "Mary's Idea: Mary Lou Williams and American Culture, 1945–1985." His project considers the relationship between the life of composer and jazz musician Mary Lou Williams and a variety of American cultural discourses (religious, political, and aesthetic). He will also seek to describe the complexity and significance of Williams' life choices in the context of the culture of the Cold War. Alleyne-Dettmers, through her project "Meta-Masking the Other Side of Globalization: Notting Hill Carnival," will test the theory of meta-masking by examining its cultural translatability to see how it applies transnationally, given the process of globalization and the ongoing processes of tradition and translation related to Carnival at Notting Hill.

Hall, Director of Undergraduate Studies, Department of African-American Studies at the University of Illinois at Chicago, began his ten-month residency at the CBMR on September 1, 1998. Among his many honors are a 1996–1997 fellowship from the Institute for the Humanities at the University of Illinois at Chicago and the Outstanding Teacher Award from the University of Iowa. He has presented papers at the Symposium on the Teaching of African-American Literature, the Midwest Modern Language Association Annual Meeting, and the National Council of Teachers of English Annual Convention. His articles have appeared in Masterpieces of African-American Literature, The Oxford Companion to African-American Literature, and The African-American Encyclopedia. His book, There is No Deed but Memory: African-American Culture and the American Sixties, is forthcoming from Oxford University Press.

Alleyne-Dettmers began a six-month residency at the CBMR on October 1, 1998. She comes to Chicago from University College London, where she was an honorary research fellow in anthropology, and Goldsmith's College London, where she served as a member of the International Caribbean Studies Network in the Caribbean Centre, Department of Continuing and Community Education. She has also held positions at the Arts Council of England, the University of Pennsylvania, and Purdue University. Alleyne-Dettmers has presented papers at the Annual Caribbean Network Seminar and the Society for Caribbean Studies (UK) conference. Her book reviews have appeared in the Journal of the Royal Anthropological Institute and the Bulletin of Latin American Research, and she has contributed articles to the Journal of Caribbean Studies and to Living in the Global City, John Eade, ed. (Routledge, 1997).

CALL FOR MANUSCRIPTS
BLACK MUSIC RESEARCH JOURNAL

The Center for Black Music Research requests the submission of manuscript articles devoted to the philosophy and pedagogy of the interart inquiry into the black expressive arts. Manuscripts submitted to Black Music Research Journal should address the teaching of the analysis and comparison of two or more works or performances of black music, drama, dance, literature, and the visual and plastic arts, revealing the artistic, cultural, historical, and philosophical relationships among them. The implications of such writings to teaching and their potential application to curricular structures in higher education are central to this issue of the journal.

For information about the Center's Integrative Studies Program and the concept of interart inquiry, send an e-mail message to Johann Buis (jbuiss@popmail.colum.edu).

Articles submitted and accepted by an Editorial Advisory Board will appear in the Spring 2000 issue of Black Music Research Journal, a scholarly refereed publication.

Please adhere to the following guidelines:

1. Manuscripts must be philosophical or pedagogical in nature. Articles that are quantitative in nature will not be accepted.

2. Manuscripts must conform to the CBMR Style Guide, copies of which are available on request from the Guest Editor (see address below) or from the CBMR. Requests for style guides may be made via e-mail (cbmr@popmail.colum.edu). Manuscripts must be double-spaced and fall within the range of 25–30 pages.

3. Manuscripts should be submitted in five (5) copies with a cover page listing the author's name, address, current affiliation/position, telephone number, fax number, and e-mail address.

4. Submissions should be sent to Dr. Carlesta Elliott Spearman, Guest Editor, F3 Black Oak Drive, Nashua, NH 03062 and must be postmarked by July 1, 1999. Manuscripts cannot be returned.

For general information about the CBMR, visit our Web site at www.colum.edu/cbmr/ or write to Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.
ROCKEFELLER FOUNDATION
RESIDENT FELLOWSHIPS
1999–2000

Under the auspices of the Rockefeller Foundation, the Center for Black Music Research of Columbia College Chicago is offering resident fellowships during the 1999–2000 academic year. The theme for the year will be “International Scholarship and the Black Expressive Arts.”

For the 1999–2000 year of Fellowship study, the CBMR will accept applications to pursue work on issues of international scholarship and practice in any aspect of the black expressive arts. Applications will be considered from scholars in the fields of African-American music, literature, history, theater, visual arts, and dance; from scholars in African-American, Latin-American, and Caribbean studies; and from the general fields of philosophy, sociology, criticism, folklore, and American cultural studies.

The Fellows will be in residence full-time at Columbia College Chicago during the period of their appointment and will present works-in-progress at colloquia and seminars. With their primary focus on their own research and writing, the Fellows will also have opportunities to interact with Columbia College faculty and students, with members of the Chicago arts, cultural, and educational communities, and with the members of the Center’s Integrative Studies Round Table, who also will be in residence for short periods.

Applicants must hold the Ph.D. degree or its equivalent. They must have completed work on their terminal degree at the time of application and should be able to demonstrate their familiarity with the Center’s Integrative Studies Program. (The Center will provide detailed information on request.) The project will consider all complete applications.

The Fellow in residence for ten months will receive a $35,000 stipend; the Fellow in residence for six months will receive $15,000; each may receive a moving reimbursement.

Special Features of the Fellows Program

The Center’s Integrative Studies Program (ISP) was launched in 1993 to begin dialogue about how scholars in the various disciplines of the black expressive arts might together develop common modes of inquiry for the study of black artistic expression and for the exploration of the common threads that bind African-American, Latin-American, European, and European-derived intellectual, cultural, and artistic knowledge and activity. As humanities disciplines, the arts have been treated separately under the rubric of history and criticism, with the fields of literature, musicology, art history, dance, and theater varying in their respective degrees of productivity. The primary assumption of integrative studies, as it is viewed by the CBMR, is that single modes of inquiry might be developed to facilitate inquiry into the expressive arts in general—modes of inquiry that avoid the exclusionary vocabularies and critical practices of the separate disciplines and modes of inquiry that are based in deep analysis of art works rather than in their consideration as cultural products.

The recipients of the 1999–2000 fellowships will participate either as presenters or participants, in the First National Conference on Integrative Studies and the Black Expressive Arts, to be held in Chicago during March 3–5, 2000. For details on submitting an abstract of a paper to be presented, see page 12.

Application Eligibility and Procedure

Candidates must have completed the Ph.D. at the time of application.

Applicants must submit the following documents in five (5) copies by February 1, 1999:

A. Curriculum Vitae
B. A 100-word abstract of the project
C. A research proposal not to exceed twelve double-spaced pages, consisting of statements of (1) the purpose and rationale of the project; (2) applicant’s work on the project to date; (3) relationship of the applicant’s project to the theme of the residency program; (4) relevant work on the project by other scholars; and (5) a selected bibliography not to exceed one page.
D. Two letters of recommendation from scholars familiar with the proposal and with the applicant’s work.

Submit application materials to Dr. Johann S. Buis, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1966.

Applicants will be notified by April 1, 1999. Residencies will commence in September 1999.

Direct all inquiries to Johann Buis, telephone: (312) 344-7573; e-mail: jbuis@popmail.colum.edu; fax: (312) 344-8029.

IN MEMORIAM

Coupe Cloué (Jean Gesner Henri), Haitian popular musician, died January 29, 1998, in Port-au-Prince. During a career of forty years, he remained one of Haiti’s most beloved musicians, incorporating satire and social commentary in many of his songs.

Jazz pianist Dorothy Donegan died in Los Angeles on May 19, 1998. Trained in classical piano, Donegan performed as a concert pianist but became famous for her ability to arrange classical piano pieces in a jazz idiom.

RECENTLY RECEIVED COLLECTIONS

During the summer, the CBMR Library received three important collections—each pertaining to women composers.

MELBA LISTON

Noted trombonist and jazz arranger Melba Liston has donated her manuscript scores, including a number of arrangements she made for pianist and composer Randy Weston. The collection also includes arrangements for artists from Dizzy Gillespie to Motown and manuscripts of Liston’s own compositions. Liston, who performed with Gillespie and Quincy Jones, continues to arrange. Her latest arrangements can be found on Weston’s current CD, Khemara.

IRENE BRITTON SMITH

The CBMR Library also received the music and manuscripts of Chicago composer Irene Britton Smith. Having taught reading in the Chicago public schools and served as a church organist, Smith also devoted herself to composition, including studies at Juilliard, Tanglewood, and the American Conservatory in Fontainebleau, France, with Nadia Boulanger. Smith’s collection not only includes her own compositions and student works but also a scrapbook documenting her musical performances, a number of annotated scores and textbooks, and music that she performed, including a number of pieces by other black composers.

HELEN WALKER-HILL

Scholar/performer Helen Walker-Hill donated her personal collection of research materials on black women composers. This comprehensive collection, which takes up over six linear feet of shelf space, includes biographical information, taped interviews, scores, and photographs of women mentioned in Walker-Hill's bibliographical publications. This collection, comprehensive in its coverage, is a major addition to the CBMR Library and Archives.

The receipt of these three major collections greatly increases the resources available on black women composers and enhances the Center’s ability to provide information and research materials to scholars and musicians.

RECENT GRANTS FROM THE MACARTHUR FOUNDATION AND THE CHICAGO COMMUNITY TRUST

The Center's newest research and performance initiative, Project Stop-Time, is now underway with generous support from the John D. and Catherine T. MacArthur Foundation and The Chicago Community Trust. On May 19, The Chicago Community Trust awarded a one-year grant in the amount of $25,000, and on June 18 the MacArthur Foundation awarded a three-year grant in the amount of $200,000. Both foundations have been major supporters of the Center for several years and provided critical funding for the recently completed and highly successful Project Kalinda.

PROJECT STOP-TIME COORDINATOR AND MUSIC DIRECTOR

S. Galloway has been hired as Coordinator and Music Director for Project Stop-Time. A trombonist and native Chicagoan, Galloway brings to this post both expertise and experience. He attended Chicago’s DuSable High School, where he was taught by Walter Dyett, the renowned band director. He received his bachelor's degree from Roosevelt University and began his professional career with the Red Saunders Orchestra, which held court at Chicago’s historic Regal Theater from 1965 to 1967. After an association with the Sherman House Orchestra in 1967–1968, Galloway joined the Count Basie Orchestra and toured extensively until 1970. In the early 1970s, Galloway began to freelance in Chicago’s recording studios, maintaining his association with some of the most influential organizations of the times, including the AACM Big Band (directed by Muhal Richard Abrams), the Shubert Theatre Orchestra, and the Kirk Lightsey Big Band, which toured South Africa in 1975.

In 1981, Galloway moved to the Netherlands, where he taught trombone and orchestration at The Hague and Amsterdam conservatories. He had an active career in musical theater, serving as music director for productions such as A Night in the Cotton Club and Josephine. Galloway is currently on the music faculty of Columbia College Chicago. As coordinator and music director of Ensemble Stop-Time, he will draw on his first-hand knowledge of Chicago’s music history, his eye-witness accounts of some of jazz history’s finest ensembles, and his pedagogical expertise.
Kalinda!

NEWS AND VIEWS ON MUSIC IN THE AFRICAN DIASPORA

PAUL AUSTERLITZ, Column Editor

The Smithsonian Associates division of the Smithsonian Institution presents Música de Las Américas: A Tradition of Mutual Enrichment, a series of seven programs that showcase the long tradition of exchange between the music cultures of the Americas and examine several Latin-American regional styles that have influenced popular music in the United States. The project emphasizes African-influenced traditions. Programs are scheduled for the last Saturday of each month beginning in January 1999; each consists of a workshop, panel discussion, and performance.

The series examines the evolution in the United States of various Latin regional styles, exploring their lasting relationships to mainstream pop culture and analyzing the musical styles as agents of social change and societal acceptance for immigrant communities.

Morning workshops will demonstrate how musics originating in Latin America assume new dimensions along with their northward migrations. Afternoon panel discussions with scholars, music critics, entertainment industry personnel, and musicians provide first-hand perspectives, addressing the social, political, and cultural contexts of these styles. Each program will culminate with an evening performance honoring legendary performers.

For more information, contact program coordinator Héctor Corpóran at (202) 357-4800, ext. 289; fax: (202) 786-2536; or e-mail: corpoh@tsa.si.edu.

Literally, the Spanish word descarga means “discharge.” Afro-Cuban musicians use it to refer to jam session music. Founded in 1991 in Brooklyn, New York, and reachable at http://www.descarga.com, the CD distributorship and online journal called Descarga disseminate recordings of and information about Afro-Latin music. Focusing on styles ranging from Latin jazz to samba, rumba, and sacred musics associated with Caribbean religions such as Lucumi, the Descarga catalog lists thousands of CDs, books, videos, instructional materials, and musical instruments. Hard-to-find materials from Cuba and elsewhere are available. The online Descarga Journal features articles, interviews, and CD reviews. Descarga’s founder, Bruce Polin, writes that Descarga was founded with the intention of giving the genre of tropical Latin music the respect and attention it truly deserves. We believe that this music merits the reverence and admiration that classical music and American jazz have traditionally been afforded. Many, many talented musicians devoted their lives to this music and then died without receiving the recognition that should have been their due. We hope that we can, in our own small way, rectify some of those injustices. Latin music is alive and well and there are many contemporary musicians worthy of our esteem. And, over time, we will pay tribute to each and every one. . . . ¡Que viva la música!

Highly acclaimed educational workshops are offered in Cuba by a program called Caribbean Music and Dance Workshops. Instructors include renowned artists such as Chucho Valdés and Irakere, Los Van Van, Changüito, Richard Egües, Los Muñequitos de Matanzas, and Grupo Afro-Cuba de Matanzas. The programs are offered in conjunction with Cuban educational institutions such as the Escuela Nacional de Arte and the University of Matanzas. Scholars from the Institute of Cuban Music and the Center for the Investigation of Cuban Music host seminars in conjunction with the workshops. Caribbean Music and Dance Workshops states, “We work to promote this type of cultural exchange because we believe that it helps to break down the political and racial barriers that separate humanity, and that art and culture should have no borders.”

Upcoming programs include:

- Rumba & Folklore in Matanzas, to be held December 27, 1998, to January 6, 1999, with an optional Havana extension to January 10, 1999. This workshop will be presented with Los Muñequitos and Grupo Afro-Cuba.
- Cuban Popular Music and Dance in Havana, to be held February 7–21, 1999, at Havana’s National School of the Arts with artists such as Irakera, Los Van Van, Changüito, and Richard Egües.
- Afro-Cuban Folkloric Music and Dance in Havana, to be held in Havana during the summer and fall of 1999, will feature Cuba’s unique African-based traditions, taught by folklore masters and professors from Havana’s National School of the Arts.
- Oriente Traditions: Haitiano Folkloric Percussion and Dance, to be held in Guantanamo during the summer and fall of 1999, coincides with a regional cultural festival and features dances, percussion, and songs from the Franco-Haitiano cultures of Cuba.
- Roots of Salsa: Son and Changüí Music, to be held in Guantanamo during the summer and fall of 1999, coincides with a regional cultural festival.

For more information, contact Caribbean Music and Dance Workshops at the Web site http://www.afrocubaweb.com; e-mail: main@afrocubaweb.com; or write to P.O. Box 1054, Arlington, MA 02474-0020.
Kalinda!

STRING BAND MUSIC AND QUADRILLE DANCING IN CARIACOU, GRENADA

REBECCA MILLER

Many Caribbean musics are born from disparate cultural influences that merge to create new traditions and identities among both practitioners and audiences. In Carriacou, a small outer island of Grenada, string band and quadrille music/dance are two such hybridized genres that are situated at opposite extremes of popularity and practice among island residents. Both string band and quadrille musics combine elements of African and European musical traditions, as opposed to a solely African-rooted origin. However, string band music is enjoying a resurgence of popularity in Carriacou whereas quadrille music is currently in danger of extinction. When first introduced to these musics in the late 1980s, I was taken with the complex, interlocking polyrhythms played on a variety of percussion and string instruments. Moreover, as a traditional fiddler of Irish and Anglo-American musics, I was fascinated by the role of the violin—the lead melodic instrument in quadrille music and in most Carriacou string bands—which plays over a densely rhythmic underpinning and, in string bands, over a simple harmonic progression.

Located in the Lesser Antilles, Carriacou has a local population of approximately five thousand. A significant number of Kayaks (a local term for Carriacouan) also live abroad in England and New York City. The majority of residents are of African descent, and many Kayaks are aware of from which African peoples they are descended (Calliste 1985; David 1986, 25). In this regard, the population of Carriacou is nearly unique in the British Caribbean (Hill 1993, 10).

Grenada, Carriacou, and Petit Martinique (the smallest island in the nation) were buffeted between English and French rule for nearly two centuries. Although Britain gained control of the islands by the end of the eighteenth century, the French influence remains strong and is reflected in place names, family names, and the last vestiges of a French patois mixed into the local English language. Unlike many of the nearby islands, tourism has not been heavily developed, despite Carriacou's natural beauty. Instead, island income is derived mostly from fishing, farming, boat building, construction, and the trafficking of contraband.

The traditional culture of Carriacou reflects West African and European influences, particularly in terms of music. Big Drum, for example, is an African-derived percussion genre performed extensively for community celebrations and rituals (see McDaniel 1986; David 1985). String band music, on the other hand, is a blend of African, European, and South American elements played on the violin, guitar, Venezuelan cuatro, four-stringed banjo, locally made three-stringed banjo, mandolin, and percussion (including a variety of drums, chac chac [maracas], triangle, and others).

String bands, in one form or another, have existed in Carriacou since at least the nineteenth century. Early newspapers document the importation of various string instruments to Grenada and Carriacou in the late 1700s, and travelogue writers from the early 1800s witnessed slaves on nearby St. Vincent dancing to music played on string and percussion instruments. Today, string bands perform an extremely varied repertoire, including modern calypso retooled for string band instrumentation, improvisatory pieces called “break-aways,” country and western songs, American folk tunes, rock ‘n’ roll songs from the 1950s and 1960, waltzes, and local and regional tunes.

String band music is a vital tradition, with either formal or loosely organized groups in virtually every village in Carriacou. Several of the more active bands perform year round for weddings and tombstone-raisng feasts, at other social and life cycle celebrations, and occasionally for tourists on visiting cruise ships or at Carriacou’s resort and larger guest houses. Other island string bands form during the Christmas season for community serenading and to participate in the annual Parang Festival, a three-day musical competition and concert event that takes place the week before Christmas.

At the Parang Festival, each string band performs two songs: a “test piece” (typically a Christmas carol) and a “choice piece,” commonly called laways (possibly patois for “the truth,” e.g. Fr. “la vrai” or “verité”). Laways feature a quatrains structure with verses sung by the lead singer and a chorus often sung in two-part harmony by the lead singer and other band members. With lyrics either improvised (during community serenading) or composed (for the Parang competition), laways offer ribald humor, gossip, and critiques of current local issues. Their enormous popularity during the string band competition serves as a form of social control by and for local residents and offers an outlet for critique and commentary on the personal lives of community members and of Carriacou’s political elite.

Quadrille music is played on the violin, with rhythmic accompaniment provided by the triangle, key drum, and large tambou- rine. Composed of essentially English, French, and Scottish melodic patterns driven by Afro-Caribbean polyrhythms, the quadrille repertoire is limited to specific traditional tunes handed down aurally. That the quadrille repertoire is relatively old and remains highly localized is due, in part, to the fact that there remains only one surviving quadrille violinist in Carriacou, 82-year-old Canute Calliste, who lives in the village of L’Estere. Quadrille dancing, a graceful and vital dance form, uses choreography similar to North American square and contra dancing and is related in style to quadrilles found elsewhere in the Caribbean (see Guilbault 1984).

Continued on page 12
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String Band Music, continued

Quadrille music and dance originated in France during the late eighteenth century and became one of the most popular ballroom dances in England and Europe throughout the first half of the nineteenth century. Although the quadrille was eventually replaced by other social dances, its legacy remains in a number of countries once colonized by the French. In Carriacou, it is not known if quadrille music and dance were imported directly from England, from a nearby British-controlled island, from France, or via the French Caribbean (Hill 1980, 14). Although Grenadian newspapers from the early nineteenth century tell us that the quadrille served as entertainment for the European plantation owners, it is commonly believed among Kayaks that their ancestors, the plantation slaves, were invited to participate as musicians and dancers (Bristol 1996).

Until the 1960s, quadrille was danced socially and occasionally for ritual events in Carriacou. Today, however, it is limited to the village of L’Esterre. A formal troupe from that village performs quadrille on stage locally in Carriacou and in venues on mainland Grenada. Occasionally, a resident of L’Esterre or a neighboring village will request a quadrille dance at a tombstone-raising ceremony, a fete, or as part of a wedding celebration, but these community performances are becoming less frequent.

String band music and quadrille music are related in several ways, the most obvious being overlapping instrumentation and the fact that both are syncretic forms. The overwhelming difference between the two genres is one of history: quadrille music/dance is quickly becoming an expressive folk art of the past, which, for many, carries the stigma of slavery and colonialism. While many Kayaks enjoy watching the L’Esterre Quadrille Group perform, the musical component of the tradition is nevertheless on the verge of disappearing as there appears to be no local heir to the violin tradition and no young people play the accompanying rhythm instruments. Carriacou string band music, on the other hand, remains popular among island residents, with younger people learning the music and forming bands. These musicians are furthering a tradition of instrumental music appropriated from diverse sources and of songs that comment on and critique local behavior and events. In doing so, they are fostering an enduring island spirit of creativity, local empowerment, and self-determination.

References

Bristol, Cosmos. 1996. Interview with author, L’Esterre, Carriacou.

Interested in contributing an article to the Kalinda column? For submission information, contact

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OPPORTUNITIES

A research poster session will be sponsored by the American Orff-Schulwerk Association at its 1999 national conference in Phoenix, Arizona, November 3–7, 1999. Research reports dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are particularly appropriate. A poster presentation format will be used. The authors of each paper accepted must be present at the poster session to discuss the research project with interested music educators and must also furnish 100 copies of a report abstract or summary of two pages or less and ten copies of the complete report. The deadline is May 15, 1999. For submission guidelines, contact Marcie Yoder-White, University of North Carolina at Greensboro, School of Music, P.O. Box 26167, Greensboro, NC 27402-6167.

The New England Conservatory Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide. Each month approximately 200 jobs are listed. Information on competitions, festivals, grants, conferences, and seminars is also included. An annual subscription costs $35 (U.S. and Canada) and $49 (foreign). To request a complimentary issue and subscription information, contact the New England Conservatory's Career Services Center at (617) 252-1120, ext. 230. Interested readers are invited to visit the Conservatory's Web site at www.newenglandconservatory.edu.

The New York State Council on the Arts and the American Music Center seek scores and recordings of American works composed specifically for young audiences (pre-K through 12). Scores and recordings will be cataloged and added to the American Music Center's collection and will appear in a special published catalog and on-line database to be used by prospective performers, presenters, schools, and others. When submitting materials, please include the following information: instrumentation, duration, year composed or last revised, age and/or grade of audience for which the work was composed, author of text, subject of the work (story or topic on which the work is based), a brief description of the musical style, and a brief description of how and why the work was composed or a young audience. This call for scores is specifically for works for young audiences, not young performers. Send materials to American Music Center, New American Music for Young Audiences Project, 30 West 26th Street, Suite 1001, New York, NY 10010; telephone (212) 366-5260, ext. 11.

The Sonneck Society for American Music announces its competition for the Dissertation Prize for a dissertation completed between July 1, 1997, and December 31, 1998, on any topic related to American music. For additional information, please contact Ralph P. Locke, Chair, Dissertation Prize Committee, Eastman School of Music, 28 Gibbs Street, Rochester, NY 14604; e-mail: rpl@uhura.cc.rochester.edu; telephone: (716) 274-1455.

ENSEMBLE KALINDA CONTINUES TO DAZZLE AUDIENCES

Project Kalinda has come to a successful conclusion following four years of illuminating research, seven issues of Kalinda!, newsletter, and superlative musicianship by Ensemble Kalinda Chicago. The project featured twenty-one lecture-demonstrations and performances, national broadcasts in the “African-American Music Tree” radio series over 147 public radio international stations, and the release of a critically acclaimed CD recording titled Kalinda Kaliente!

Through arrangements with Ocean Records, however, Ensemble Kalinda continues to perform. On July 25 the group performed in Detroit Symphony Orchestra Hall as the concluding event in the orchestra’s African Rhythms Festival, which coincided with the opening of the Museum of African-American History’s African World Festival. Performances and tours of Ensemble Kalinda Chicago may be arranged with Ocean Records, 160 Benmont Avenue, Bennington, VT 05201; telephone: (802) 447-8852; e-mail: oceanrec@sover.net.

QUESTIONS

Stan Ford, new resident in Salzburg, Austria, wishes to engage an advanced graduate student to identify African elements and influences in selected African-American piano music on which he has already performed the basic structural, harmonic, and melodic analysis. For further information and to apply, qualified individuals should send an e-mail message to Stan Ford (stan.ford@moz.at).

Tim Hughes is a doctoral student in music theory at the University of Washington School of Music. His research has focused primarily on American popular music, and his dissertation topic will be the music of Stevie Wonder, beginning with his 1971 LP recording of Music of My Mind through his 1976 recording of Songs in the Key of Life. Hughes wishes to correspond with anyone with an interest in these areas. A copy of a paper Hughes presented about Stevie Wonder's song "Living for the City" at Crossroads, a popular music conference held at the Eastman School of Music in 1996, can be found at weber.u.washington.edu/~thugh/Papers/Living.html. Hughes can be contacted at 10215 Lake City Way NE #219, Seattle, WA 98125; e-mail: thugh@u.washington.edu.

The Historic Brass Society invites submission of a scholarly article to the Historic Brass Society Journal on the topic of early brass players in the eighteenth-century England. There exist a number of references to black trumpeters and horn players in the English court, as well as other references to black brass players performing art music. For information, contact Jeffrey Nussbaum, President, Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011; telephone/fax: (212) 627-3820; e-mail: jnn@research.att.com.
COMPOSERS NOTES

Michael Abels' "Dance for Martin's Dream" was premiered on January 19, 1998, by the Nashville Symphony.

Alton Augustus Adams was awarded a posthumous Governor's Award for Excellence in the Art of Music by Governor Roy L. Schneider of the U.S. Virgin Islands. The presentation was made on August 22, 1998, at Government House, St. Thomas, U.S. Virgin Islands.

Ed Bland's "Rambunctious Serenade" was premiered on October 23, 1998, in New Haven, Connecticut, by the Yale University Wind Ensemble conducted by Thomas Duffy, Director of Bands. Bland's CD, Dancing thru the Walls (Delos DE 4030), with Daniel Lozano, flute, is set for release this fall.

The Chicago Sinfonietta, Paul Freeman, Music Director, has scheduled the premiere of Orbert Davis's Concerto for Jazz Quartet with Orchestra for Monday, November 23, at Chicago's Symphony Center. Also on the program is George Walker's Lync for Strings. The Sinfonietta has also scheduled a performance of Rogue Cordero's violin concerto in March, with Rachel Barton as soloist.

Robert Leigh Morris has had several choral pieces accepted for publication. The first to appear is "Now We Take This Body," published by Mark Foster Music Company. Morris's Leigh Morris Chorale will again be featured on the Plymouth Music Series's Witness program in February, premiering Morris's "Ties That Bind" for two choirs.

Jeffrey Mumford has signed with Theodore Presser, which will now publish his compositions. His ringing fields of enveloping blue was premiered in March 1998 by cellist Joshua Gordon and pianist Christopher Oldfather at St. Peter's Church in New York City. The Audubon Quartet premiered Mumford's in afternoons of deep and amplified air on June 19, at the Reston Prelude Festival in Reston, Virginia.

Nkeiruka Okoye has recently completed her course work for a Ph.D. in composition at Rutgers University, where she is studying with Noel Da Costa. Her ballet Ruth will be premiered in February by the Central Jersey Symphony. Okoye has a home page at www.eden.rutgers.edu/~nokoye/.

Coleridge-Taylor Perkinson conducted a concert of his own compositions at Indiana University on March 8, 1998, while he was serving as a visiting lecturer in the Afro-American Arts Institute and in the Department of Music at Indiana. He has now joined the staff of the CBMR (see related article in this issue).

Alvin Singleton's PraiseMaker was the 125th Anniversary Commission at Cincinnati's May Festival. It premiered on May 22, 1998.

The Third International Festival of New Music for Orchestra held in June 1998 in Olomouc, Czech Republic, included the world premieres of two works commissioned by Vienna Modern Masters for the occasion: Joyce Solomon Moorman's A Tone Poem for Victims of Racism and Hatred (1998) and Coleridge-Taylor Perkinson's Map/Mop (1998). They were performed, along with a number of other premieres, by the Moravian Philharmonic.

Ugandan composer Justinian Tamusuzza has a Web site at users.aol.com/intopus/Tamusuzza.html. The site is maintained by his publisher, International Opus of Richmond, Virginia, and provides information on several available compositions by Tamusuzza for wind instruments. His string quartet, the first movement of which was recorded by the Kronos Quartet on their 1992 CD Pieces of Africa (Elektra-Nonesuch 9 79275-2), is available from Verlag Neue Musik in Berlin, Germany.

Fred Tillis is chairing the American Music Education Initiative of the National Music Foundation, Lenox, Massachusetts.

Composers who received readings of their works by the Detroit Symphony Orchestra at the Unisys/DSO Symposium on January 25, 1998, are Calvin Taylor, Inner-City Sunrise; Gregory T. S. Walker, Micro*Phone; Trevor Weston, Bleue; and Henry Heard, Notations. Oly Wilson was the DSO's Unisys Visiting Composer for the event.

IDBC TO BE PUBLISHED WINTER 1999

February 1999 is the scheduled release date for the International Dictionary of Black Composers (IDBC), a project upon which CBMR staff and researchers have been collaborating for more than four years with 108 contributors. The coverage of the IDBC is extremely broad with regard to musical styles, and the book contains entries for 186 composers of concert music and various genres of vernacular music, including ragtime, social dance music, Broadway show music, early popular song, jazz, blues, gospel, and contemporary popular music.

The composers treated hail from twenty-three countries, including Brazil (5), Canada (2), Colombia (2), Cuba (5), Democratic Republic of Congo (1), Egypt (3), England (4), Ghana (1), Guadeloupe (1), Guinea (1), Haiti (3), Jamaica (2), Malawi (2), Nigeria (4), Panama (1), Portugal (1), Puerto Rico (4), Sierra Leone (1), South Africa (1), St. Thomas, U.S.V.I. (1), United States (139), Venezuela (1), and Zimbabwe (1). The historical range of the IDBC begins with Vicente Lusitano of Portugal, who in 1551 became the first black composer to have his works published, and continues through composers who were born as late as the 1960s.

Each entry begins with a brief biographical paragraph consisting of information about birth and death dates and locations, education, composing and performing activities, military service, teaching career, commissions, memberships, and honors and awards. The biographical paragraph is followed by a list of music composed by the subject of the entry and a list of publications written by and about the composer. The entry concludes with 500-1000-word essays about the composer and between one and four of his/her compositions. In a few cases, particularly with composers whose output consists of short compositions that would not support a critical essay of this length, the discussion of the works has been combined into a single essay.
MAXWELL STREET HERITAGE FESTIVAL

Art, music, and cultural pride was the emphasis of the Maxwell Street Heritage Festival, which began at noon on Saturday, September 19, in what remains of the legendary Maxwell Street neighborhood at Maxwell and Halsted streets in Chicago. The recently erected Maxwell Street Wall of Fame was dedicated and other works of visual art inspired by the legacy of Maxwell Street were displayed or created on the spot. The event was sponsored by Maxwell Street Historic Preservation Coalition, which is fighting to prevent the neighborhood’s destruction.

Since Maxwell Street is the birthplace of the Chicago blues, music was a centerpiece of the festival. Performers included Jody Noa and his Sho Nuff Blues Band and Maxwell Street veterans Johnnie Mae Dunson, Piano C. Red, John Primer, Frank "Little Sonny" Scott Jr., and Johnny Too Tough. Every Maxwell Street event draws outstanding musicians because of the street’s singular importance to the development of Chicago blues. “Hearing the blues performed on Maxwell Street, where so much of urban blues culture began, is a unique and precious experience,” says Charles Cowdery, president of the Maxwell Street Historic Preservation Coalition.

All of the buildings and businesses that remain in the Maxwell–Halsted area are threatened by the expansion plans of the University of Illinois at Chicago, but most immediately threatened is Jim’s Original, a Maxwell Street landmark. A carryout-only stand, Jim’s originated the Maxwell Street Polish sausage sandwich that is now a mainstay at sandwich stands and restaurants throughout Chicago. It has been operated on the northwest corner of Maxwell and Halsted by the same family since 1939. It is still a viable and successful business, operating twenty-four hours a day.

The Maxwell Street Historic Preservation Coalition has urged UIC to develop a South Campus Expansion plan that provides for restoration and reuse of the many historic buildings in the Maxwell Street neighborhood. The preservation of these physical remains is essential to the secondary goal of creating an environment in the revitalized neighborhood that recognizes, cherishes, and continues the heritage and culture that have made Maxwell Street world famous.

The Maxwell Street Historic Preservation Coalition consists of neighborhood religious leaders, community activists, current and former Maxwell Street residents and merchants, UIC students and staff, historic preservationists, blues lovers, and many others.

For more information, visit the Coalition’s Web site at www.openair.org/maxwell/preserve.html; telephone: (312) 341-3696; e-mail: mar@interacces.com.

DONATIONS TO THE CBMR LIBRARY AND ARCHIVES

MARCH 1–AUGUST 31, 1998

Alton Augustus Adams Jr. Ca. two feet of additions to the Alton Augustus Adams papers, including transcriptions of interviews, records of the Virgin Islands Hotel Association, correspondence, and photographs of Adams.

Cedric L. Adderley. Score for his composition Indigo Run (1998), plus a CD of its premiere performance by the University of Miami Wind Ensemble, April 16, 1998 (University of Miami School of Music).


Thurston Anderson. Cassette of his piece Bahia Bahia performed by the North Carolina Symphony on March 20, 1998, with a program for the performance and reviews. Photocopy of a flyer for the premiere in Krakow, Poland, of his “Bop in 2,” with a quote from a review (Dziennik Polski, March 2, 1998). Program for a concert by the Petersburg Symphony Orchestra honoring Dr. F. Nathaniel Gatin, a clipping about the concert and Dr. Gatin by Charles Runnels (“Dr. Gatin: Special Music for Someone Many Considered Special,” Petersburg, Va.), Progress-Index, April 24, 1998.


Eva Smith Butler for Irene Britton Smith. Music manuscripts of Irene Britton Smith, including drafts and student compositions, plus a scrapbook about her music activities and five boxes of sheet music and scores.


Joan Cartwright. Her CD: Feelin’ Good! An Evening of Music with Joan Cartwright (I AM Records, unnumbered), plus a folder of promotional materials about her.

Leora Coles. Twenty recordings, mostly 78 rpm, of popular music, including three recordings by Paul Robeson: “Go Down Moses” (“Balm in Gilead” (Columbia Masterworks 17467-D); “By an’ By” (“Sometimes I Feel Like a Motherless Child” (Columbia Masterworks 17467-D)) and “John Henry” (“Water Boy” (Columbia Masterworks 17469)).

Sherry Sherrod DuPree. Flyers for exhibitions she has curated, including “A. Philip Randolph: 1889–1979” (Gainsville, Florida: Matheson Historical Center, May 23–July 4, 1998) and “The Gospel Sound . . . When Good News Music” was Golden, 1940s–1960s (Gainsville, Florida: Santa Fe Community College, undated).

Dena J. Epstein. Eleven books and three periodicals on black American folklore and folk music, including Negro Slave Songs in the United States by Miles Mark Fisher (New York: Cornell University Press, 1953), plus about 12 inch of clippings and articles. Films and cover art for her book Sinful Tunes and Spirituals received from University of Illinois Press.

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Donations, continued


Andy Gibbons. One-inch videocassette labeled "Louis Armstrong Filmstrip."

Andrew L. Goodrich. His CD: Motherless Child (Delmark DE-495).

Julienne Grant. Two LP recordings: The Other Side of Round Midnight Featuring Dexter Gordon (Blue Note BT 65135) and Big Twist and the Mellow Fellows (Alligator AL 4755).


Ronald H. High. Program for a concert of songs and spirituals given by him at St. Andrew's Episcopal Church, Lawton, Oklahoma, August 7, 1998, plus a clipping about the concert, "Concert to Feature Hymns, Spirituals" (Lawton Constitution, August 7, 1998); programs, flyers, and clippings related to concerts he organized and performed in honor of Jules Bledsoe and Paul Robeson, plus a cassette of one of the concerts at Cameron University, February 22, 1998.

Art Hilgart. His review of From Where I Stand: The Black Experience in Country Music (Warner Brothers 9 46428-2) for the Journal of the International Association of Jazz Record Collectors (photocopy of page proof, undated); cassette of his radio program Broadway Revisited, including "Duke Ellington and Fats Waller on Stage" and "Paul Robeson Centennial" (1998).

Myra Igwamini. Two photographs of Camille Nickerson, one inscribed to the donor's family.

Phoebe Jacobs. Ca. 1/4 inch of materials concerning the Louis Armstrong Educational Foundation.


Melba Liston. Three boxes of scores of her compositions and arrangements, including arrangements she made for Randy Weston.


Andy McKee. Four CDs by B. B. King: His Best: The Electric B. B. King (MCAD 11767); Completely Well (MCAD 11768); Live at Cook County Jail (MCAD 11769); Take It Home (MCAD 11770); plus another CD: Sonny Terry and Brownie McGhee: A Long Way from Home (MCAD-11759).


Robert Leigh Morris. Ca. eight inches of personal papers, mainly correspondence and concert programs.


Coleridge-Taylor Perkinson. Score for his composition Mop/Mop (1968) for orchestra and a cassette of the world premiere performance by the Moravian Philharmonic, June 1986.

David Petty. Program for a concert at the Wachanga Arts Center (New Jersey) on March 15, 1988, at which he played William Grant Still's Incantation and Dance for oboe, and an article about him by Dan Stolper, "Obisits in the News" (Double Reed, February 1987: 29-30).

John Renfro. Poster for a lecture by Mark A. Collins, "What I Saw in Africa," illustrated with stereopticon slides and a display of "clock, idols, charms, drums and other curios" (Undated, mid-nineteenth century).

Amy Rudersdorf and Grant Samuelson. Thirty-two LP recordings of popular music, including reggae, blues, and African groups; one book: Fela Fela: This Bitch of a Life by Carlos Moore (London: Allison & Busby, 1982); copies of two articles from The Wire (June 1998): "Twenty Four Carat Black" by Howard Mandel and "The Primer" by Peter Shapiro.


Eric Leedell Smith. Two CDs: Dionne Warwick and Placido Domingo. Celebration in Vienna (Sony SK 63404), and Dionne Warwick, Aquamarina do Brasil (Arista 07822-18777-2); one book: Dionne Warwick's Golden Hits (New York: Charles Hansen, 1970); one signed photograph of Dionne Warwick and about 1/4 inch of ephemera and materials from the Dionne Warwick Fan Club.

JOIN THE CBMR ASSOCIATES PROGRAM

The Center for Black Music Research invites you to become a CBMR Associate. Since 1988, the Center's Associate members have played an important role in realizing the Center's goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history. With the initiation of the Center's Integrative Studies Program, Associate memberships have been expanded to include representatives from all disciplines in the creative and expressive arts.

For the annual membership rate of $75.00 ($45 for students), you can support the mission of the CBMR and receive the following benefits:

- **The CBMR Associate**, the Center's weekly electronic newsletter
- **CBMR Digest**, the Center's informational newsletter (2 issues yearly)
- **Black Music Research Journal** (2 issues yearly)
- **Lenox Avenue: A Journal of Interartistic Inquiry** (1 issue yearly)

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**CBMR Individual Associates Enrollment Form**

Name ____________________________

Address __________________________

City/State/Zip ____________________

Telephone ________________________

Fax ______________________________

E-mail address ____________________

☐ $75 Individual Associates membership

☐ $45 Student Associates membership. (Photocopy of current student ID must accompany this form.)

☐ Check enclosed (payable to CBMR/Columbia College)

Please charge my Associates membership to:

☐ Visa ☐ MasterCard ☐ Discover ☐ Am. Ex.

Account # __________________________

Expiration Date ____________________

Signature __________________________

Please return enrollment form to:

CBMR Associates
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996
Fax: (312) 344-8029
CBMR STAFF NOTES

In October CBMR Director Samuel A. Floyd Jr. was the featured speaker in the Claude Worthington 1998 Benedum Lecture Series at the University of West Virginia, Morgantown, and gave the Daniel L. Heitzel Lecture in the Humanities for the Virgin Islands Humanities Council in St. Croix.

Coordinator of Education Johann Buys presented a paper entitled "Black Music Research and Musicology: Some Problems and Solutions Considered" at the International Musicology Congress 1998 held in Halle-Wittenberg, Germany, September 29-October 4.

"Black Music in the Academy: The Center for Black Music Research" by Suzanne Flandreau, the Center’s Librarian and Archivist, appeared in the September 1998 issue of Notes, the quarterly journal of the Music Library Association.

Coleggiato-Taylor Perkins, the Center’s Coordinator of Performance Activities, will serve as composer and music director for a production of Derek Walcott’s Dream on Monkey Mountain by the Denver Center Theater Company and the Cleo Parker Robinson Dance Ensemble. The Denver residency takes place January 14–February 20, 1999.

Samuel Floyd and Suzanne Flandreau participated in a program on Music in the Chicago Renaissance at the Woodson Regional Library of the Chicago Public Library on October 17. The program was one of a series on the Chicago Renaissance celebrating the opening of expanded space for the Vivian G. Harsh Research Collection of Afro-American History and Literature.

MATERIALS RECEIVED FROM PUBLISHERS

Books


The Rag Time Ephemeralist, 1, no. 1. Available from Chris Ware, 1112 North Hoyne Avenue, Chicago, IL 60622. $12.00.


Compact Discs

Gamer, Larry. Standing Room Only (Ruf 51416 1392 2).


Loud Belly. Shout On. Lead Belly Legacy vol. 3 (Smithsonian Folkways CD 40105).


Louie Bluie: Film Soundtrack Featuring Howard Armstrong (Athole 470).


Robeson, Paul. Freedom Train and the Welsh Transatlantic Concert (Folk Era FE1447CD).

Robeson, Paul. A Man and His Beliefs (Legacy CD 442).

Robeson, Paul. The Odyssey of Paul Robeson (Omega Classics OCD 3007).

White, Josh. Free and Equal (Smithsonian Folkways CD40081).

Score


Videocassette

NEWS AND NOTES

Geraldine de Haas has been honored by the Kennedy Center for the Performing Arts with its Mary Lou Williams Award. De Haas is founder and director of Jazz Unites in Chicago.

Moses Hogan has announced that after nineteen years, the Moses Hogan Chorale will cease touring and performing after the 1998–99 season. The chorale’s recordings will be available through December 1998 from MGH Records, P.O. Box 2402, New Orleans, LA 70129-2402; telephone: (800) 480-5333.

Lorna McDaniel’s book The Big Drum Ritual of Carriacou: Praisesongs in Remembrance of Flight was published this fall by the University Press of Florida.

Southern Connecticut State University’s music department has named a recital hall for Professor Emeritus Charles Garner. Garner taught at Southern Connecticut State for twenty-eight years, retiring in 1996. During his tenure he developed a number of courses stressing black music and was responsible for several innovative community programs.

Darryl Taylor, accompanied by pianist Joseph Joubert, presented a recital of songs by African-American composers at the 54th annual E. Azalia Hackley Concert at Wayne State University in Detroit on February 4, 1998. Taylor has also founded the African-American Art Song Alliance to promote art songs by black composers to artists seeking repertoire. The Alliance has a Web site at www.uni.edu/taylor/alliance.html that includes links to Web sites featuring several composers.


Voice of African Music, the newsletter of the St. Louis African Chorus conducted by Fred Onowwerosuoke, is now online at the chorus’s Web site (www.africanchorus.org).

Jazz/swing fiddler Claude “The Fiddler” Williams is among the 1998 recipients of National Heritage Fellowships from the National Endowment for the Arts.

REQUEST FROM THE CBMR

The CBMR solicits your help in identifying members of the Chicago Opera Guild shown in this 1943 photograph. If you can identify anyone pictured here, please send the name and any other information you may have to Suzanne Flandreau, Library and Archives, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605.

APPLICATION TO PRESENT

NATIONAL CONFERENCE ON INTEGRATIVE STUDIES AND THE BLACK EXPRESSIVE ARTS
MARCH 3-5, 2000

Name ________________________________
Institution __________________________
Institutional Address __________________
City, State, Zip ______________________
Home Address _________________________
City, State, Zip ________________________
Work Telephone ________________________
Home Telephone ________________________
Fax _____________________________
E-mail _____________________________

In which program category should your proposed paper be considered?

☐ Integrative Studies and Scholarship: Theoretical Considerations
☐ Integrative Studies and Teaching: Theoretical Considerations
☐ Interarts Inquiry: Integrative Study in Practice
☐ Teaching Integrative Studies

The following items must accompany your application:

☐ Abstract (300-600 words, double spaced)
☐ Curriculum vita
☐ One-paragraph prose biography
☐ Completed application form

All applications must be postmarked by December 1, 1998. Submit all materials to:

Center for Black Music Research
Columbia College Chicago
Attention: ISP Conference
600 South Michigan Avenue
Chicago, IL 60605-1996, U.S.A.

Columbia College Chicago